

Exhibitionist

NEWS AND INFORMATION FROM THE **NATIONAL ASSOCIATION FOR MUSEUM EXHIBITION** • WINTER 1990
STANDING PROFESSIONAL COMMITTEE ON MUSEUM EXHIBITION OF THE AMERICAN ASSOCIATION OF MUSEUMS

President's Letter

Happy New Decade! To start off the 1990's we have created a new column for the Exhibitionist called "Feedback", which you will find on the second page of the Exhibitionist. We hope that this new section, which features letters to the editor, will stimulate some discussion about our profession and give our members a forum in which to air their views. Please feel free to let me know your thoughts—both positive and negative—so that we may share them with our other members.

Paula Liken, an Exhibit Specialist from the Arizona State University Art Museum, will be working with Linda Grandke Kulik, as the new Co-Representative for the Western region. With this new appointment to the Executive Board we have completed the program to create a co-representative system in all of the six regions of the country.

Other changes in regional representatives include Penny Sander, Exhibit Design Coordinator at Cambridge Seven Associates, in Cambridge, Massachusetts, who will be working with Ted Penn. Penny replaces Stuart Parnes as the New England Co-Representative so that Stuart can concentrate on his position as Assistant to the President.

Peter Tirrell, Assistant Director of Public Programs, at the Oklahoma Museum of Natural History, is replacing Susan Kemner Reed as the new Co-Representative for Mt. Plains. Peter will be working with Reba Jones to stimulate exhibit-related activities in the Mt. Plains region.

I would like to welcome Paula, Penny and Peter to the NAME Executive Board and I look forward to working with them this coming year.

The NAME Executive Board meeting was held in Washington, DC at George Washington University on Friday, November 17 and Saturday, November 18. The NAME presentation this year to the GWU Museum Studies students, Museum Education students and area professionals was done by



NAME Exhibits Workshop in San Francisco

Linda Grandke Kulik from the California Academy of Sciences and Max Cameron from the Brooklyn Children's Museum and was entitled "Exhibition Design: What are You Doing About It?" Linda and Max gave an overview of the exhibition programs at their institutions.

The very productive Board meeting which started at mid-day on Friday was attended by 16 Executive Board members. Many of the issues and advances discussed and determined during the two-day board meeting are addressed in articles in this issue with the following of particular interest:

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NAME
NATIONAL ASSOCIATION FOR MUSEUM EXHIBITION

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President's Letter continues

• In February, 1990, we will send our members a final print-out of their NAME membership information for final review before the information is printed in the NAME Members Directory. The cut-off date for entry in the Members Directory is March 30, 1990.

• The same mailing will include an opportunity for our members, both in-house and independent, to purchase advertising space in the Members Directory.

• The AAM is changing its annual conference meeting dates to: May 9-13, 1990, Chicago; May 19-23, 1991, Denver; April 24-28, 1992, city not yet named. This means that we must move our operating calendar up to accommodate those changes. To begin, we will change the next *Exhibitionist* submission deadline to February 15, 1990 for a March distribution.

• Plans are underway for the NAME exhibition low-tech workshops which are being produced in 1990 at six locations around the United States. Also in the planning stage is the advanced exhibit professional retreat scheduled for 1991. More information will be coming your way soon about both of these projects.

• We will soon be holding another election and the candidates recommended by the NAME nominating committee are listed in this issue. At this time, NAME members may take the opportunity to get on the ballot by petition. The criteria for doing so is listed under the Nominating Committee report in this issue.

Louise L. DeMars
President, NAME

Feedback: Letters to the Editor

November 16, 1989

Letter to the Editor,

I enjoyed reading the NAME Code of Professional Standards and Ethics in the summer issue of the *Exhibitionist*. Even though I knew they were produced by one or more of my colleagues, and that I should understand their well-intended drivel, I didn't! I didn't understand the need to set down a series of statements that run from obvious to pretentious.

I particularly enjoyed the professional standard which begins "it is the obligation of all members to strive for truth in presentation." Fluffy, low-fat words with no substance; obviously, the team approach wasn't enough of a challenge, now we "little d" designers are defining "capital T" truth.

I also liked the part where we promise not to "unjustly injure the professional reputation or practice of another member". That means I shouldn't say their design sucked or their fee was outrageous or visa versa.

Our professional code is a sign of the times. So now we should take the next step and put some teeth in it. The authors of our standards and ethics should draft a NAME pledge of allegiance that will be recited at the beginning of our meetings. If we can define "truth" we certainly can define the nominal value of gifts or entertainment. Perhaps it's time for NAME to fund an enforcement division to bring to justice members who solicit speculative designs from helpless, independent designers, or critique bad design or violate our high standards in any way.

Don Hughes, Director of Exhibitions
Monterey Bay Aquarium, Monterey, CA

Editors note: A rough draft of the NAME Code of Professional Standards and Ethics was submitted to the NAME Executive Board for comment and review; it was amended to reflect the Board's input and then printed in the 1988 issue of the Exhibitionist to allow our members to comment.

We received no response from our membership. We waited one year to allow our members time to comment and then published the final professional standards and ethics in the Summer 1989 issue of the Exhibitionist.

30 October 1989

Dear Louise:

Congratulations on what you have done with **NAME**; from the newsletter to Workshops, it is one of the most helpful of the professional organizations.

I am, by the way, interested in traveling exhibits—finding affordable, appropriate exhibits for our changing exhibit space. If you know of good sources (beyond SITES and ASTC), I'd be very happy to learn about them.

Sincerely,

Chris Landry, Program Director
Children's Museum, Holyoke, MA

Letters to the Editor should include the author's full name, address and daytime telephone number and should be sent to: NAME Editor, Yale Peabody Museum of Natural History, 170 Whitney Avenue, New Haven, CT 06511. Letters may be edited for purposes of clarity or space.

News & Notices

Positions Available

Exhibit Designer • 3 years experience required. Must possess excellent drafting skills. Experience with natural history and/or science preferred. Computer (MS DOS) experience a plus. Starting date 2-1-90. Send resume and letter of introduction to: Monterey Bay Aquarium, Personnel Office, 886 Cannery Row, Monterey, CA 93940. FAX 408 647 3818.

Exhibit Designer • Cambridge Seven Associates is looking for a senior exhibit designer to work with teams of architects on public aquariums, zoological, botanical, and other science exhibition projects. Experience should include proficiency in all phases of exhibit design, including story development, illustrative sketching, planning, graphics, detailing, contractor supervision, and familiarity with a variety of exhibit media. Please send resume to Mr. Peter Sollogub, Cambridge Seven Associates, Inc., 1050 Massachusetts Avenue, Cambridge, MA 02138.

Exhibit Designer/Fabricator • The Mid-Hudson Children's Museum, Poughkeepsie, NY, seeks an exhibit designer and fabricator to create its first exhibit. We do not yet have a permanent home. Exhibit will be installed in several community sites in the Mid-Hudson Region of New York State. Exhibit must be installed by 12-1-90. "Finding Your Way" is an exploration of mapping and the navigation process. The exhibit will be highly interactive, and will serve young children from pre-school age through grade six. A conceptual outline will be made available upon your request. The exhibit will begin its tour in a gallery space approximately 20' x 45'. Other tour sites have smaller spaces and modules of the exhibit may need to be in separate rooms. The exhibit must be relatively light-weight and be made to travel. Please send your resume and photos/slides of your exhibit work designed for children. Include an estimate for the completed project and references. Send materials to: Laura Shapiro, Mid-Hudson Children's Museum, Room 213, 11 Market Street, Poughkeepsie, NY. 12601.

News & Notices continues

Director of Exhibits • The Academy of Natural Sciences, Philadelphia, PA seeks experienced manager to plan and supervise design, fabrication, and installation of temporary and permanent exhibitions. Position available 2-1-90. Send resume and salary history to Director of Personnel, The Academy of Natural Sciences, Philadelphia, PA 19103.

Exhibits Developer • Children's Museum of Houston seeks exhibits developer with ability to create, implement, maintain participatory exhibits at permanent site, manage active travelling exhibit program, and develop exhibit space for new museum to open 6-92. Requirements: BA in design, museum studies, or related field. Minimum 5 years experience with team approach to exhibit development and project management. In-depth knowledge of interactive video, computers, and other related technology. Knowledge of child development helpful. Submit resume and work samples by 2-15-90 to Personnel Department, Children's Museum of Houston, 3201 Allen Parkway, Houston, TX 77019.

Positions Wanted

Exhibit Designer/Builder • Ambitious, creative artist seeks position with exhibits design firm. Has working experience in fabrication of interactive exhibits. Proven skills in woodworking, three- and two-dimensional design, painting, drawing and plastics. References and portfolio available. Stephen L. Allison, 150 Brown Street, Philadelphia, PA 19123. 215 925 0660.

Exhibits Production • Position desired in exhibits production by college graduate (BFA). Experience in exhibit development, administration, graphics and public relations at a university museum, metropolitan arts project and national museum. Resume available. Please contact A. M. Fayer, 1859 E Meadowmoor, Salt Lake City, UT 84117. 801 278 7356.

Exhibit Design • Harvard Master of Education in Interactive Technology seeks a dynamic exhibit de-

sign position. My ambition is to have a part in developing interpretive exhibits that are engaging and innovative. Project management, writing, design (including interactive videodisk) and research experience. Willing to relocate. Lee Wind, 599 Tremont Street, #3, Boston, MA 02118. 617 424 1126.

Smithsonian Plans to Open Experimental Gallery in January 1991

The Smithsonian Institution has embarked on a new initiative designed to explore and experiment with various elements of museum exhibitions. The Experimental Gallery, to be established in the South Hall of the Institution's Arts and Industries building, will present exhibitions whose techniques push the edges of our museum experience and/or take chances in their choice of subject matter or viewpoint.

Topics currently to be addressed must concern themselves with Third World and Native American, Asian American/Pacific Island, African American, and Latin/Mexican American Culture. It is important to note that these topic areas are not the experiment. Rather, we seek to celebrate and encourage innovation in exhibition technique and viewpoint; and the exchange and development of management styles and peer relations across cultural lines.

The purpose of the gallery includes the ability to showcase and reinstall provocative exhibitions that have been created in other museums and non-profit cultural organizations, as well as those by individuals. The gallery will provide an opportunity to showcase these exhibitions and original exhibitions by Smithsonian museums and bureaus to the national audience, acknowledging the originator's history and place in their community.

Experimental Gallery director Kimberly Camp is anxious to learn about existing exhibitions developed in the United States that should be considered for reinstallation in the gallery. Exhibitions will be chosen through a competitive process overseen by an advisory committee comprised of Smithsonian

staff and professionals from the field.

The Experimental Gallery is made possible by support from the Rockefeller Foundation, the William Morris Cafritz Foundation, and the Smithsonian Institution Trust.

For information and submission information, please contact: Kimberly Camp, The Experimental Gallery, Smithsonian Institution, SI 302, Washington, DC 20560, (202) 786-2850.

NAME members Receive "Top Honor" from Nonprofit Waterfront Center

The nonprofit Waterfront Center, based in Washington, DC, has awarded its annual "Top Honor" to a trio of new riverfront improvements in Cincinnati: the Cincinnati Riverwalk, conceived and designed by NAME member Rogow + Bernstein of Los Angeles (working with the Cincinnati Museum of Natural History); the Gateway sculpture by Andrew Leicester, and the new 22-acre Sawyer Point park.

Awards were announced by Charles M. Davis, principal and president of Esherick, Homsey, Dodge and Davis, the architectural firm in San Francisco which designed the Monterey Bay Aquarium. A seven-person, interdisciplinary jury selected the winners from entries submitted from 27 states, Canada and overseas countries.

The Riverwalk traverses two states—Ohio and Kentucky—and three cities. It includes five zones, the largest of which is about natural history and is located in the new Sawyer Point Park. Here, a Geologic Timeline is the notable highlight.

The pedestrian Timeline covers 450 million years, along its 1300-linear-foot length. It features different granite tiles for each of the 10 geologic periods covered. The Timeline starts 450 million years ago, during what geologists the world over call "The Cincinnati Epoch". Throughout the walkway, engravings in granite of text and illustrations describe natural history events, one of which is the development of the adjacent river. It concludes—20 walking minutes later—with human

history, represented in scale on a 5/8" stainless steel plate, inscribed with 20 great events of history—from Sumerian cuneiform to genetic engineering.

The Excellence on the Waterfront award criteria include a project's sensitivity to the waterfront, design originality, civic contribution and educational role. Entries are welcomed from completed projects on any body of water. Awards are meant to feature examples of high-quality waterfront work of diverse kinds, taking place in all sections of the globe.

Call for Proposals/ASTC Conference

Session proposals and affiliate meeting requests are now being accepted for the 1990 Association of Science-Technology Centers' Conference—Orlando Science Center, Orlando, Florida October 13-16, 1990.

The conference theme is "Making Science Memorable: the Reciprocal Roles of Science Centers and Entertainment Parks". Successful science centers share a common profile with entertainment parks such as Walt Disney World, Epcot Center, Universal Studios, and Sea World. Both achieve a memorable experience for visitors. Both are multi-sensory, three-dimensional, interactive, and sensitive to guest amenities.

But from a common profile emerges a distinct difference. The mission of science centers is to educate, while theme parks are designed to entertain. How do different missions but similar methods shape the visitor experience? Are the similarities and differences incompatible or reciprocal? What issues and conditions are unique to science centers and to the professional committed to them? The exploration of these questions will result in an exchange of expertise and fresh insights into the future.

SESSION PROPOSAL FOR THE 1990 ASTC ANNUAL CONFERENCE ON NEXT PAGE

ASTC Conference Session Proposal / Affiliate Meeting Schedule

Deadline: Feb. 1, 1990

Proposals will be evaluated by the Program Committee based on the following:

- the topic as it relates to the theme of the conference
- selected presentation format as it relates to the topic—*Affiliate discussions can be scheduled to deal with specific professional issues; see options under Session Format on the proposal form.*
- presentation covers more than one viewpoint on an issue or more than one approach or solution to a project—*Panels should include representatives from more than one science center or affiliate organization, and be diverse in terms of geographic location, size of institution, etcetera.*
- the session targets a specific audience of conference
- attendees and the discussion are focussed appropriately
- commercial representatives are used sparingly—*If used, the commercial representative must be paralleled by a representative from a different organization.*
- All sessions are chaired by a science center professional currently working in the field.

Individuals who propose sessions that are accepted for the conference will be contacted by a Program Committee member who will have suggestions for the committee. Confirmed session participants and descriptive information for the program will be due May 1, 1990. Session abstracts will be due July 2, 1990.

Session Proposal for the 1990 ASTC Annual Conference

Deadline: February 1, 1990

October 13-16, 1990

Please answer the following questions regarding your session proposal. Follow the instructions, selecting only one answer as directed for each multiple choice question; failure to do so could eliminate the session from consideration. **(PLEASE TYPE)**

Session Title: _____

Topic Categories (check one only): Development Exhibition Marketing Philosophy/ Mission
 Professional Development Program Science and Technology Content Visitor Service

Session Format (check one only): All are 1 hour and 15 minutes in length, except where noted.

- Demonstration (one or more presenters, not to exceed four).
- Discussion Session/Forum (one or more discussion leader(s) for focussed audience discussion of a particular topic).
- Lecture (one presenter; single topic presentation; example— white paper presentation; may include respondents).
- Panel (3-5 representatives providing varied approaches to a project or issue; should represent several viewpoints).
- Professional Development (one or more presenters; 2-3 hours; small group format with opportunity to cover a particular issue/project in depth or share practical knowledge of a topic).
- Affiliate/peer group meeting: _____
Time slot request: _____

Session Audience (check only one as a primary audience to which the session will be targeted): Exhibit Program/Education
 Finance/Administration/Operations Marketing/Development/Public Relations/Events Personnel/Human Resources/Volunteers
 Planetarium/OMNI/Theater Retail Other (please specify): _____

Session Chair (name, title, institution): _____


Proposed participants (name, title, institution): Speakers are not paid for participation. _____

Description of Session (main points to be covered; role of each participant, etc): _____

Submitted by (name, title, institution, address & telephone): _____

Mail to ASTC, 1413 K Street, NW, 10th floor, Washington DC 20005 by February 1, 1990. Acceptance notices will be mailed in March.

If you have questions regarding your session proposal and would like to discuss your ideas with a program committee member, please feel free to call one of the following: Deborah Claesgens (407) 896-7151 • Julie Graber (614) 228-2674 • Mary Olenick (301) 685-2370 • Sondra Quinn (407) 896-7151 • Susan Kodani (808) 848-4188 • Jeff Rudolph (213) 744-7483 • Liz Wideman (502) 561-6103

 **Metropolitan Museum Workshops**

The Metropolitan Museum of Art announces the twenty-third season of Museum Workshops, a program for professional development of staff and trustees in museums, historical societies, and university galleries. The program addresses issues of significance to the field, providing a forum for exchange of information and theory as well as for the development of professional skills and practices. Faculty is drawn from staff of museums throughout the country and independent professionals in the workshop subject areas. All workshops will be held in New York City at the Metropolitan Museum, with site visits to relevant facilities in the metropolitan area.

The program is made possible with public funds from the New York State Council on the Arts. This support also provides for five scholarships to cover registration fees to each of the workshops; these will be offered to participants from New York State museums. Requests for scholarships must be accompanied by a letter of support from the candidate's supervisor.

Early registration is recommended, as these programs are limited in size. Enrollment is on a first come, first served basis. Fees are \$100 for New York State participants and \$150 for out-of-state participants.

Workshops:


- Collecting and Interpreting the Twentieth Century: Initiatives for History Museums. March 5-6, 1990.
- Cultural Pluralism for Museums: Opportunities and Solutions. April 5-6, 1990
- Rethinking Interpretive Tools: Use of the Printed Word in Museum Galleries. April 30-May 1, 1990

Checks should be made payable to the Metropolitan Museum of Art. Please include name, institution, and workshop title on check.

Mail check to: The Metropolitan Museum of

Art, Museum Workshop Program, Office of Public Programs, Fifth Avenue at 82nd Street, New York, NY 10028.

For further information contact Stella Paul, Coordinator, Museum Workshop Program, 212 879 5500, ext 3645

 **AAM 1990**

"Congress of Ideas" is the theme of the American Association of Museums' 85th Annual Meeting, which will be held in Chicago from May 9-13, 1990.

"This year's conference will focus on cultural issues facing museums and the communities in which they exist," said Edward Able, Executive Director of the AAM. "We are directing our attention to the contributions museums make to society, and are bringing together all types of museums and museum personnel to help gain a national perspective on the role today's museums play."

The conference, to be held at the Chicago Hilton and Towers, will feature over 90 program sessions of interest to museum professionals, trustees, and volunteers. Some topics to be covered include: education, the environment, American values, creativity, and cultural diversity in our communities. Also featured is an exhibit hall, where over 150 companies will display the latest in museum products and services, with representatives on hand to answer your questions.

The General Chair will be Ellsworth Brown, President and Director of the Chicago Historical Society. The Host Committee Chair will be Carolyn Blackmon, Chairman of Education, The Field Museum of Natural History, and the Program Chair will be Dennis O'Toole, Vice President of Historical Area Programs and Operations, The Colonial Williamsburg Foundation.

This year's conference will also include many evening events to help attendees get a feeling for Chicago. "We are extremely pleased to return to Chicago for the first time since our 1968 conference, because the city offers so much," Able said. Special events will include architectural tours of downtown Chicago, receptions and dinners at

continues next page



What is the AAM?

The American Association of Museums (AAM) is the national organization that represents museums and museum professionals. Founded in 1906, the association is dedicated to promoting excellence within the museum community. The AAM's commitment to excellence has led to the development of a variety of programs, meetings and publications.

For more information contact Kathy Maxwell, AAM, 1225 Eye Street NW, Washington, DC 20005

News & Notices continues

many of Chicago's excellent museums and cultural institutions, and the chance to take in some of Chicago's finest theater and comedy such as Second City TV.

Other features of the conference include the 1990 Publications Competition winners display; the AAM Bookstore, which will have information on AAM's member benefit programs and hundreds of professional publications; and the AAM Placement Service Office, listing current job openings for museum professionals.

Museum Workshop Announced

The Mid-Atlantic Association of Museums (MAAM) announces a one-day workshop to be held February 9, 1990 in Stony Brook, NY. The program is co-sponsored by the Small Museums Committee of MAAM.

"Ties That Bind: Public History, Education, and the Small Museum" will be held at the Carriage Museum, The Museums at Stony Brook from 8:45 AM to 4:30 PM. In this full-day program, highly qualified speakers will explore the connections, or lack thereof, between historical research in the university, presentation of history to the public in the museum, and teaching history in the classroom. The sessions will consider the task of developing effective historical museum interpretation while contending with the pressures of financial and political concerns, serving the needs of diverse audiences, and seeking to provide a forum for new research. Speakers include: Michael Ettema, Curator of Domestic Life, Henry Ford Museum & Greenfield Village; Patricia Ann McDermott, Program Coordinator, National Building Museum; Kenneth Bowling, Associate Editor, Documentary History of the First Federal Congress of the U.S.A.; Susan Klaffky, Vice President, The Museums at Stony Brook; and Mark Hunt Hessler, Instructor of History at St. Joseph's College. Sara Cureton of the Old Barracks Museum, Trenton, is coordinating the program.

The registration fee is \$75.00 for MAAM members and \$90.00 for non-members. The deadline for registering for the workshop is February 1, 1990.

The Mid-Atlantic Association of Museums is a non-profit membership organization serving museums and their staffs in Washington, DC, MD, DE, NJ, PA, and NY. In addition to the workshop program, MAAM publishes a bimonthly newsletter and offers an annual three-day conference to be held October 28-31, 1990 in Princeton/Trenton, NJ. Contact the MAAM office at PO Box 817, Newark, DE 19715-0817; 302-731-1424.

MFA in Museum Exhibition Design Seeking Applications for Fall 1990

Through the efforts of NAME and the initiative of The University of the Arts in Philadelphia, a fully professional graduate program in Museum Exhibition Design has been developed and is seeking applicants for September 1990. The two-year, 60-credit, Master of Fine Arts degree will prepare students for professional careers in the design of exhibits and the presentation of artifacts, objects, phenomena, and information to diverse publics in museums of art, nature, science, and the humanities. The curriculum will address the conceptualization, researching, organization, design, and production of museum exhibits and presentations utilizing a variety of techniques and media. It will also explore exhibit programming, evaluation, and management methods applicable in a wide range of museum situations. Visiting experts in many aspects of museum presentation, education, and management will participate in the curriculum while students will make privileged visits to design departments, production shops, galleries, exhibits, and programs in varied and numerous museums in Philadelphia, the Mid-Atlantic Region, Washington, and New York. Students will undertake a thesis project and a supervised museum internship related to their career interests during the second year of the program.

The University of the Arts, the only university in the country devoted exclusively to education in the arts, is an institution formed by the merger of the Philadelphia College of Art & Design and the Philadelphia College of Performing Arts, both over 100 years old. Half-tuition graduate assistantships will be made available to selected students from among the six to be admitted in the first year. Sponsoring museums are also expected to sponsor paid five-month internships during the second year.

The curriculum reflects a thorough consideration of the needs of museum exhibition design education as articulated by NAME members at the luncheon on this subject during the AAM convention in Pittsburgh and at subsequent meetings of the Executive Board. The courses are as follows:

The Museum Exhibitions Design Studio (18 Credits) will be the primary vehicle for exploring museum exhibition design and presentation concepts, for developing skills and techniques in museum exhibition design, and for developing the ability to organize and produce outstanding exhibits that clearly communicate their intended messages to diverse audiences. The intent of the course is to educate the student through direct problem-solving experience in the conceptualization, researching, organization, design, production, and evaluation of museum exhibits and presentations under direct tutorial guidance in a studio environment. Exhibit programming, evaluation, and management methods applicable to a wide range of museum situations will be explored often with input from museum professionals to simulate the circumstances and issues of actual museum work. The structuring and presentation of information through design using different state-of-the-art media, display systems, and presentation techniques will be accomplished in the studio which is the major integrating experience within the curriculum.

The Museum Course (6 credits) will be a lecture course exploring the history, organization, and operation of the museum as a cultural institution, an economic entity, and a management enter-

prise. Frequent guest speakers will bring a wide range of knowledge and practices from their respective institutions to provide the student with insight into the functional differences between museums of different types, sizes, and missions. The course is intended to provide advanced students with an overall understanding of the museum as an institution and to permit them access to the thinking of various people responsible for running museums, departments within museums, and efforts within the departments of museums. All institutions which actively sponsor an internship are expected to provide speakers for this course which will be orchestrated by the MFA Program Director. The course is intended as one of value to all persons interested in knowing more about museums and will be scheduled in the evening and advertised through Continuing Education to permit and encourage public attendance. The course is required for the MFA candidate both semesters during the first year and is the major overview course.

Exhibition Technology (3 credits) will be a demonstration/visitation course directed at the problems of exhibit production and the application of different technologies to meet many types of museum exhibition needs. The student will be introduced to the range of suppliers and services, including display fabricators, security system providers, and others, often through direct behind-the-scene visitations and discussions with those directly concerned. The course is intended to provide students with an introduction to the issues, skills, equipment, information, resources, and practices which define the correct use of the many technological systems used in modern exhibit design.

Environmental Graphics (3 credits) will be a studio course focusing on the writing, typographic layout and production of descriptive labels, signage, graphic images, and other information that document and define an exhibition, message, or message system in an environment. The course is intended to provide the student with an introduction to the issues, skills, and practices related to the design and production of two-dimensional images

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used to convey meaning in a three-dimensional context. This six-hour studio will introduce the phenomena of perception, color, scale, and lighting as they effect type form and imagery in three-dimensional environments while exploring the use of different techniques for applying lettering and graphic images to surfaces bounding and defining architectural space.

Interactive Media (3 credits) will be a laboratory/workshop course focused on the ways in which sound, video, computers, and robotic devices may be incorporated into museum presentations of various types. The course is intended to provide the student with an introduction to the issues, skills, and practices related to the design and production of interactive communications using electronic media and mechanisms. This 6-hour studio will introduce the organization, production, and operation of electronic media, including videodiscs, the use of hypermedia control and production languages, touch screens, and sensors for the purpose of organizing an educational experience.

The Museum Internship (6 credits) will be a practicum in the third semester and the summer preceding it at a museum which offers supervised experience in a professional setting consistent with the candidate's career objectives. The intention of the course is to provide the student with supervised, practical experience doing actual exhibit design in a museum environment. Designed to bridge the summer between the first and second year and to extend through the third semester in the program, the internship is supervised jointly by the Director of the MFA Program and the supervising official at the host institution. The internship is structured to provide the student with a thorough understanding of the practice of exhibit design within the host institution, and is a practicum in which the experience gained in the Museum Exhibition Design Studio course is tempered by application in the setting of an actual museum. A formal agreement with the institution will be negotiated to

establish the scope and obligations of each internship. It is anticipated that some students will intern at institutions outside Philadelphia, perhaps at an institution sponsoring their education as promising employees.

The Thesis in Museum Exhibition Design (6 credits) will provide the degree candidate with an opportunity to shape and present a focussed program of study which directly supports their career objectives and interests. This thesis will be an independent research or design project presented in the form of a publishable document of potential value to the profession of museum exhibition design. The thesis may be carried out in conjunction with the internship or be distinct from it. Designed to be undertaken independently by the student away from the University, the thesis is supervised by the Program Director and advised by faculty and an outside professional with expertise in the subject area of the thesis. A formal agreement with the student is negotiated at the end of the second semester in the program to establish the scope and requirements of the thesis. Students conducting research outside Philadelphia will be required to return for thesis review during the semester.

The curriculum also includes six credits of graduate seminar addressing a range of ethical, philosophical, and social questions pertinent to the role of art and design in society and six elective credits of the students choice.

A Director with the appropriate practical experience and professional standing in the field is now being sought after for the program. Interested individuals are invited to write Museum Exhibition Design Search Committee, c/o Dean Stephen Tarantal, The University of the Arts, Broad & Pine Streets, Philadelphia, PA 19102 or to call 215-875-1100. Applications should be submitted by March 15, 1990.

Prospective students are invited to write Graduate Admissions, The University of the Arts, Broad & Pine Streets, Philadelphia, PA 19102 or to call 215-875-4808. Applications should be returned by April 1, 1990.

Seminar for Historical Administration

Do you need additional background which will help you make that transition from designer to administrator?

Take advantage of The Seminar for Historical Administration, a tuition-free program sponsored by Colonial Williamsburg, AAM, AASLH, and the National Trust for Historic Preservation. You will be in the company of professional staff, like yourself, who are at a turning point in their careers. Instructors include some of the top professionals from across the country. The interaction and exchange between students and faculty is what makes this program so special, learning as much from each other as from the panel discussions, case studies, workshops, and field trips.

The Seminar for Historical Administration is accepting applications for their 32nd class. It is the longest-running program of its kind, aimed at in-house museum professionals who are currently in, or entering, administrative positions, including directors, curators, registrars and designers. The three-week seminar runs from October 28 to November 17, 1990. It will be held at the Colonial Williamsburg facilities. There is no tuition; however, students must pay travel and housing expenses. The deadline for applications is May 18, 1990. For further information please call Peggy Howells, Administrator, Museum Studies, at 804-220-7211, or write PO Box C, Williamsburg, VA 23187.

Interactive Videodisc

The first of a series of interactive videodiscs developed for use in hands-on science museums was released in October by the Interactive Video Science Consortium.

"Earth Over Time," allows visitors to explore "slices of time," learning how different areas of the planet have been dramatically altered by basic geological processes. Selecting from a variety of activities, they can journey through an erupting volcano, explore how different policy decisions affect erosion of a beach, and assemble the continents like a giant jigsaw puzzle. In addition to adults, boys and girls are used as narrators to help make the disc more appealing to the museum's younger visitors.

During its development, "Earth Over Time" underwent careful prototyping and evaluation by a team that included staff from the Boston Museum of Science, the production company, Digital Techniques Inc, geologists, and an evaluator from the Harvard Graduate School of Education.

The next videodisc planned by the IVSC, scheduled for completion in May 1990, will be about space science. Later discs will explore health and medicine, 21st century technology, and other topics. Designed to appeal to science museum visitors, the discs include games, simulations, surrogate travel, and other activities that accommodate a variety of learning styles.

The Interactive Video Science Consortium is a not-for-profit association of informal science institutions dedicated to encouraging public interest in and understanding of science through the collaborative production of high quality, educational interactive videodisc exhibits. Founded in 1988, the IVSC has 16 members in North America and Europe. Membership in the IVSC is open to other museums that wish to participate in planning of future discs. Individual videodiscs may also be purchased by nonmembers.

For more information, contact the Interactive Video Science Consortium, c/o Association of Science-Technology Centers, 1413 K Street, NW, Tenth Floor, Washington, DC 20005

Call for Papers: 1990 Visitor Studies Conference

The Third Annual Visitor Studies Conference, sponsored by The Center for Social Design, will be held July 25-28, 1990, in Washington, D.C., and hosted by the Smithsonian Institution. We are now accepting paper proposals for this meeting. All aspects of visitor studies will be considered, including audience research and evaluation; education and interpretation; exhibit evaluation; graphics and labeling; orientation and circulation; marketing; public relations; and other theoretical and professional issues. Abstracts of 150 words each should be sent to Stephen Bitgood, Ph.D., Center for Social Design, PO Box 1111, Jacksonville, AL 36265 (205) 231-5640. Proposals may be mailed or FAXed. The deadline for proposals is February 15, 1990.

Volunteer Killed by Exhibits Professional Organization



Just kidding, I'm only stunned, but I sure could use some help! I'm looking for an assistant to help do some of the graphics projects for NAME.

Have fun! Meet new people! Get calls from Louise on Sunday night! Hone your Macintosh skills! Become one with PageMaker! Get involved!

Anyone interested in helping NAME with graphics give me a call. I'm in the Executive Board list on page 31.

Mark Driscoll
NAME Overworked Graphic Designer

PEST

The Professional Exhibits Staff of Tucson (PEST) began several years ago with a few exhibit professionals getting together for lunch and conversation. The informal attitude has remained, but the organization has grown to over 25 members from 15 organizations. The acronym helps to dispel any stuffed-shirt demeanor—you need a sense of humor to make a PEST of yourself! PEST rotates its monthly meetings to the 15 sites which include art museums and galleries, live exhibits organizations, historical and anthropological museums, a children's museum, a planetarium and an air museum. This allows the latest exhibits by members to be seen and discussed. Meeting time is always noon to 1:00 PM (lunch hour), to help dispel the administrative fear of "wasted company time". These brown-bag meetings enable the members to mingle both professionally and socially. Traveling meetings also provide first-time visits to many institutions and compel members to see a variety of exhibits. Since one of our shared goals is the enrichment of our viewing public and community, the new and overdue visits by PEST members are beneficial for all involved.

We have thus far been able to avoid the formalities of organization, with positive results. Activities such as taking minutes, collecting dues, and forming committees often make participation in a group less than inviting, and so far we have found them unnecessary. We have even avoided the election of officers. (Those of us who take care of the association's requirements have been referred to as "PEST Control".) We have no expenses and have kept organizational time to a minimum by announcing upcoming meetings via telephone rather than mailings. A listing of members, institutions, phone numbers, and special skills is updated and distributed to members several times a year to keep contact between us uncomplicated.

The diversity of our membership is perhaps

our greatest strength. When someone brings an exhibit-related problem to a meeting, more than a hundred collective years of exhibit experience are available to help find the resources, products, or solutions required. We discuss difficulties and successes, new products and techniques, or any issue that is of interest to the majority. Occasionally we have had commercial product presentations from local vendors. New ideas seem to cross the boundaries of our disciplines and are put to service in previously unconsidered applications.

The feedback from a group with shared goals, obstacles and skills is another benefit of our organization. In a challenging, demanding, and sometimes under-appreciated profession, the recognition by one's peers of a job skillfully done is usually welcomed and well-deserved. Suggestions for improvements from someone with a good understanding of the technical, financial, and physical limitations placed on an exhibit are generally more valuable than suggestions from less sympathetic sources. Just knowing that there are others out there in the same general circumstances is comforting. A survey of our members now in progress will yield information on job factors such as budgeting, job satisfaction, and salary/benefits packages.

Richard Schaffer
University of Arizona
Museum of Art

Ergonomics Survey

The Association of Science-Technology Centers (ASTC) is conducting a study of ergonomic aspects of hands-on exhibit design under a grant from the Institute of Museum Services.

Ergonomics is the study of the interface between people and machines. Drawing on ergonomic research, industrial designers have been able to improve the effectiveness, reliability, safety, and ease of use of many machines and consumer products, from food processors to airplane cockpits. Ergonomic research has also led to improvements in products for older people and those with disabilities.

ASTC Ergonomics Survey

As a first step, we are interested in collecting basic data about heights of exhibit "tables" and seating. Please take measurements in at least four different exhibit areas. Include at least 12 table heights and eight seat heights. Measure carefully, then fill in the following:

(1) Do you have a standard height for all exhibit "tables"?

- YES Tables are _____ inches high.
- NO Table heights vary throughout our facility, including:
- a. _____ inches; approximately _____ % of total tables.
 - b. _____ inches; approximately _____ % of total tables.
 - c. _____ inches; approximately _____ % of total tables.
 - d. _____ inches; approximately _____ % of total tables.

Comments:

(2) Do you have a standard height for seating used at exhibits?

- YES Seats are _____ inches high.
- NO Seating heights vary throughout our facility, including:
- a. _____ inches; approximately _____ % of total seats.
 - b. _____ inches; approximately _____ % of total seats.
 - c. _____ inches; approximately _____ % of total seats.
 - d. _____ inches; approximately _____ % of total seats.

Comments:

(3) Has your institution studied other ergonomic aspects of exhibit design?

- YES NO

Name of institution: _____

Contact name: _____

Telephone: _____

Thank you very much for your help.

The outcome of the ASTC project will be a reference manual that is intended to help museum exhibit designers apply findings of ergonomic research to development of interactive exhibits that are safer, easier to understand, and accessible to a wider range of visitors.

The study is being carried out for ASTC by Jeff Kennedy Associates of Boston, MA.

We would welcome input from NAME members. If you are willing to help, please fill in the form above and send to Wendy Pollock, ASTC Traveling Exhibition Service, 1413 K Street NW, 10th floor, Washington, DC 20005. Details: 202 371 1171.

The Regions Report

Mid-Atlantic Region

Membership in the NAME Mid-Atlantic region continues a steady growth pattern, standing at 311 as of November 15. 1989 was a banner year for regional growth, and 1990 holds the promise of much more.

November encore presentations of the NAME workshop were well attended in Philadelphia and Washington. Evaluations were again positive, with a big request for more advanced sessions. One of our efforts during 1990 will be the development of more specialized technical workshops for designers and technicians. We welcome your suggestions.

Expansion of exhibits sessions at the regional AAM meeting is another focus area for 1990. I will be working with the MAAM program planning committee to broaden our presence at the 1990 meeting in Princeton, New Jersey. We hope to develop a series of generic program topics, into which individual speakers and case studies can be inserted.

Finally, a proposal. Is there an interest among members for a series of more informal gatherings, perhaps bi-monthly, to meet, discuss projects, and with a featured speaker? These would no doubt be located in the three largest cities in the region: New York, Philadelphia, and/or Washington. I await your calls and letters.

Max Cameron
Mid-Atlantic Co-Representative

Midwestern Regional Report

Our presence in the midwest is growing. Currently we have over 180 members.

We had a very successful Business Breakfast at the Midwest Museum Conference (MMC) in Des Moines on October 5, 1989, organized by Alex Black. Many good ideas were exchanged concerning workshops and programs for the upcoming

MMC in Indianapolis, September 12-15, 1990. The theme will be "Investing in Ourselves and Our Museums." There will be development workshops dealing with creativity, team dynamics, leadership, exhibit evaluation, human interpretation, strategic planning, and managing change. We anticipate several NAME-sponsored programs, including one on developing a prototypical exhibition with other standing professional committees (SPC), along with our business breakfast. Attending the MMC is a great way to meet your counterparts from the midwest museums, to share your concerns, and to increase your job skills. We look forward to integrating your concerns into our programming. We are exploring the idea of a mini-marketplace in the upcoming conference and if anyone has ideas, please forward them to us.

We would like NAME to reflect the concerns of midwest regional members. To this end we would like to know, what type of information do you need? We anticipate planning a series of informal "Designers' Roundtables" where you can share your ideas and concerns with one another. This includes exchange of process, technique and resources. Let me know if you would like to be involved or if you have a local site to stage an informal get-together. We all have a lot to share and it would be great to have additional resources and personal contacts at our fingertips, plus the added benefit of talking to other people who speak your language—exhibition design!

We look forward to seeing as many midwest members as possible at the American Association of Museums Meeting in Chicago, May 9-13, 1990.

Lynne Friman
Midwestern Co-Representative

Mountain Plains Region

Mountain Plains Region is 1000 miles wide and 2000 miles from Montana to Texas. At the annual meeting in October in Oklahoma City some 200 members registered. Of those 200, approximately 15 were NAME members. Total NAME membership in the region hovers around 80. Some

of the state museum meetings host up to 500 people. NAME might be better served to concentrate on the state meetings; they would reach more people.

At the MPMA, the two sessions on exhibit planning by NAME attracted 57 people to the first and 53 to the second. We gave out copies of the *Exhibitionist* and membership applications. (Some of the applications still had \$10 as the membership fee; we hope they will be honored). We would like to know how many—or if anyone—joined because of our efforts. We did not receive the video, but I gave out buttons that Roger Vandiver sent me to the members I could find. The scheduled breakfast conflicted with other affinity meetings. I am an officer in the Registrars Committee, so I had to attend their meeting. Peter Tirrell of the Oklahoma Museum of Natural History moderated an informal discussion. Breakfast was donated by the exhibitors. Next year we hope to hold the NAME meeting just before or after the sponsored sessions.

The 1990 meeting of Mountain Plains will be in Billings, Montana, to coincide with their city's centennial celebration during the first week in October.

Three members of Mountain Plains attended the April 1 workshop in Washington, D.C. With more workshops in the planning stages, I would suggest affiliating with one of the state museum meetings, in the month of April.

The Oklahoma Museum Association might be a logical co-sponsor for a NAME workshop in the Mountain Plains region. The Field Advisory Service runs a year-round program of events. The schedule for 1990 includes "Designing and Producing Interpretive Exhibits", April 24-25, 1990. Presenters are Tom McKay and Deborah Kmetz from the State Historical Society of Wisconsin.

Our thanks to Susan Kemner Reed of the Austin Children's Museum for attending the NAME sessions in New Orleans, and to Peter Tirrell and Dan Timmons for their efforts in arranging the NAME-sponsored sessions in Oklahoma City.

Reba Jones

Mountain Plains Co-Representative

New England Region

NAME sponsored four sessions at the annual NEMA conference held at Stratton Mountain Resort, Stratton, Vermont, in early October. One session focused on the creation of a hands-on "discovery center" at the Springfield Science Museum. The second studied exhibit shop safety, and the third evaluated the coming revolution in laser disc-based video and audio programming.

The fourth session explored Project Management as a tool for guiding the planning, design, construction, and installation of exhibits. Will Trombly, owner of Spokeshave Design, Watertown, MA, and Duncan Millar, Design for WB Incorporated, Boston, MA, described the creation and operation of exhibits from a Project Management perspective. Ted Penn, Director of the Commonwealth Museum, Boston, MA, introduced the topic of Project Management and the speakers.

Session participants agreed (at least nobody was shouting in opposition from the floor) that Project Management has a lot to offer exhibit builders and managers. Project Management solves two problems that create great difficulty for traditionally-structured organizations. First, it offers a means of organizing work that cuts directly across departmental lines. Second, it allows work to be controlled that spans more than one fiscal year. Project Management was developed specifically to engage and resolve these two problems.

A lively discussion followed the presentations. The remarks of the presenters and the audience focused on contracts, specifications, change orders, and the need for constant communication and coordination between all parties.

While membership in NAME provides exhibit professionals with an international network of contacts, many members do not realize how easy it is to tap that resource on a local level. In Boston, Ted Penn and Penny Sander decided to open the door for our local members and provide them with an opportunity to meet each other at an informal, yet focused, event.

The fifty-six local NAME members were invited

continues next page

The Regions Report continues

to the Commonwealth Museum on Wednesday, December 6th, to meet their colleagues and to learn about the three Macintosh-run exhibits in the museum galleries. Twenty-five people attended, all but three of them NAME members.

This experimental meeting, which was seen as a simple, no-frills attempt to begin some interaction among people, turned out to be a very successful event. Many members who live and work within a few miles of each other met for the first time. Others were finally able to match a face to a voice they had spoken to over the phone.

While billed as informal, the meeting did have some structure to it. After we had arrived and had spent about twenty minutes experimenting with the exhibits, we sat down while Ted welcomed everyone and briefly described the background of each exhibit.

Following this introduction, we returned to the exhibits for another 30 minutes before beginning what developed into an hour-long discussion of production processes, videodisk/Macintosh technology, changes that could have been made in the Museum's programs, and general concerns about exhibit development. The discussion continued after we had left the Museum, when half the group went out to dinner at a nearby restaurant.

Two important goals were met at this important meeting: first, people met their colleagues and made new contacts; and second, we all learned how specific exhibits were developed and are now being used. Just as important, however, the group decided to continue to meet at members' museums, perhaps every few months or so, in order to see new exhibits and to provide a forum for further discussions.

This type of local meeting can be organized in any city. Penny designed, printed, and mailed 56 simple postcards and kept track of the RSVPs. Ted organized our dinner plans and the logistics of

holding a small evening gathering at the Commonwealth Museum. We split the bill for dinner. If you are interested in meeting your local NAME colleagues, call or write to your regional co-representative to start the motions. The rest is easy and rewarding.

Ted Penn and Penny Sander

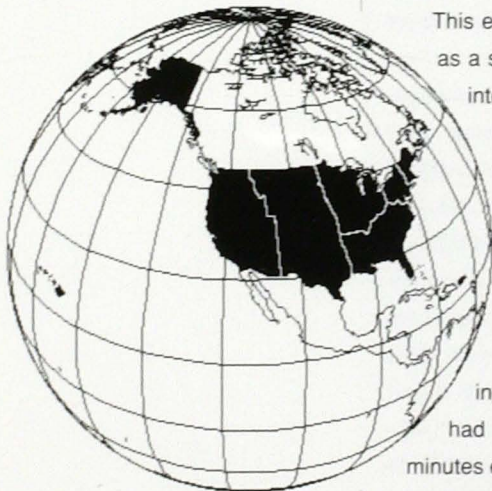
New England Co-Representatives

Southeast Region

The Southeast region had a partial change of guard when co-representative Amanda Johnson Bass resigned her position at the Museum of History & Science in Louisville. Amanda's spirit and hard work were taken up by Michael Pierce, Curator of Exhibits at the Anniston Museum of Natural History in Anniston, Alabama.

Michael jumped in and organized the NAME breakfast meeting for the South Eastern Museum Conference in Atlanta in October. The meeting was well attended by NAME members and others. Delegates attending the NAME breakfast explored several topics of interest: the NAME-sponsored sessions presented at SEMC 89 and the request for program proposals to be sponsored by NAME for SEMC 90; the current status of NAME membership within the southeastern region; the format of the NAME workshops; the formation of a mentor program to assist students in the area of exhibit design; and the upcoming NAME executive board meeting in Washington, DC.

During SEMC 89, NAME successfully sponsored three sessions: "Professional Expectations: Both Sides of the Exhibit Creation Issue;" "Taking Advantage of Mistakes That Worked;" and "Traveling Exhibitions: Learning From Experience." If you would like to present a session during SEMC that is of interest to professionals in the museum design field, NAME would like to sponsor your session. Please request session proposal forms from the representative listed above or from NAME Southeastern Co-Representative Jim Walther, Curator of Exhibits, Cumberland Museums, 800 Ridley Blvd., Nashville, TN, 37203-4899. Phone: 615-259-



6099. We would also appreciate evaluative information on past sessions and recommendations of topics to be explored at future conferences.

As of December 21, 1989, NAME membership in the southeastern region totalled 232 members. The national membership lists 1300 members which makes NAME currently the largest Standing Professional Committees of the AAM.

The success of the 1988-89 NAME workshops across the country almost guarantees their continuance in future years. Delegates at SEMC 89 suggested that Atlanta, Georgia and Nashville, Tennessee would be excellent southeastern locations in which to conduct the workshops. Also suggested was an expanded format to include workshops offering basic exhibit skills for novices and professionals of smaller museums that must wear "all the hats" and advanced curriculum for the continuing education of "seasoned" designers.

In an effort to promote the development of museum design curriculum in major universities a mentor program is taking shape to make available to students a resource of museum design expertise. Professionals included in this program would also be available to universities as speakers and instructors. Those interested in this program should contact Jonathan Noffke, Exhibits and Collections Manager, Kentucky Derby Museum, P.O. Box 3513, Louisville, KY, 40201. Phone: 502-637-1111.

Michael Pierce and Jim Walther
Southeast Co-Representatives

Western Region

I would like to welcome Paula Liken from the University Art Museum in Phoenix, AZ as the Western Regional Co-Representative to NAME. Paula has been active in various NAME committees and will be a positive force in the Western Region. Paula can be reached at the Arizona State University Art Museum, 2643 S. Stewart, Mesa, Arizona 85202, 602-965-2787. Paula was initiated this October when she attended the western Museum Conference Board Meetings held in Phoenix.

The concept of the annual WMC Board Meeting was more emphasis on dialogue with experts, instead of presentation of information followed by brief discussion. This approach proved very successful in some of the sessions, with the added benefit of the exchange of practical information.

Fund-raising from external sources has been unsuccessful, so a membership drive has been initiated. SPC representatives are responsible for sending letters to members from the Western Region who are not members of WMC, asking them to join.

Eleven people were present at the WMC-NAME Meeting. Everyone was enthusiastic about the slide round-robin, which was great for generating ideas and exchanging technical information. More people might bring slides if the request to do so was included with the primary conference materials.

Some good topics for exhibit-related sessions at state and local meetings were suggested: examples of three different exhibits in the same space; one exhibit installed at three different sites or locations; booking temporary exhibits: why, how, and how well did they work? (which could bring together curators and educators with NAME members); evaluation; computer applications; availability of exhibits.

Several people described the advantages of WMC meetings as accessibility, the chance to meet a diverse group of people with common interests and problems (Western States) that is not too small or too large, and the opportunity to reassess. Philosophy was deemed as important as practical information, but the ideal was a good mix. Behind-the-scenes tours for exhibits people at one or more local museums (half-day) was recommended.

Things for NAME to consider: how to credit and document exhibits; a column in the Exhibitionist dealing with availability of extra or leftover exhibit elements; for On the Technical Side, department stores with changing displays can be good sources for exhibit elements. Refrigerator trucks can be used to freeze unwanted pests from collections.

A workshop on Exhibit Design sponsored by

continues next page

The Regions Report continues

NAME and the Museum Association of Arizona will be held in Tempe, Arizona on Saturday, March 24, 1990. The title is "Exhibits on a Shoestring" and the fee is \$25. Additional sponsors are being sought for the workshop. Please contact Paula Liken for more information.

NAME sponsored a very successful session with the Registrars Committee in the Western Region entitled "Surviving the Quake of 89." This fall, NAME sponsored a session with MESC (Museum Educators of Southern California) called "Mounting Controversy," which dealt with difficult or controversial subjects like death, Japanese-American sensitivity, and Voodoo. Information is available from Susan Childs, 213-393-0871.

Scott Miller, President of the Western Museums Conference, has asked Linda Kulik to join the Executive Committee. NAME has a large membership in the west and, as NAME representative, Linda has been invited to represent special committees to the WMC Board. She has accepted this position and looks forward to working with WMC and other special committees in 1990. The Western Museums Conference is the premier organization for museum professionals in the Western Region, and we strongly recommend that museum people join and attend the excellent sessions run by the WMC every fall. For membership information please contact Kate Sibley, WMC Executive Coordinator, 5801 Wilshire Blvd., Los Angeles, CA 90036 213-857-6307.

Lastly, please send us information about what is happening at your museum, with photos if possible, so we can spread the word. Anyone who has ideas for workshops or sessions in the Western Region, please contact us—we'd like to help you organize and run sessions at your museum.

Linda Kulik and Paula Liken
Western Co-Representatives

The Committees Report...and Report..and Report...

Nomination of Officers

Howard Taylor, Chairman of the NAME Nominating Committee reports that he, George Gardner, and Darcie Fohrman have proposed the following slate of NAME officers for the period of June 1990 - June 1992.

Background information about each nominee and the ballot will appear in the next issue of the *Exhibitionist*.

President • Louise L. DeMars

Due to circumstances beyond our control, no NAME Executive Board member is ready, at this time, to assume the Presidency of NAME. In light of this, the Nominating Committee and the NAME Executive Board has recommended that we extend the present Presidency one year.

The NAME bylaws read in Chapter VII, Section 2J: If for any reason elections cannot be conducted or if the result of the voting is incomplete, the officer(s) shall continue in office until a successor has been elected.

1st Vice President • Jim Volkert, Chief of Design, National Museum of American Art, Smithsonian Institution, Washington, DC

2nd Vice President • Roger Vandiver, Manager of Exhibits, Chicago Botanic Gardens, Box 400, Glencoe, IL

Secretary • Raylene Decatur, Director of Exhibitions, The Academy of Natural Sciences, 19th and The Parkway, Philadelphia, PA

Treasurer • Jim Walther, Curator of Exhibits, Cumberland Museum, 800 Ridley Boulevard., Nashville, TN

The NAME bylaws provide that other members of NAME, who are also members of AAM, may be nominated by a petition delivered to the Secretary of NAME at least 90 days prior to the AAM annual meeting. The deadline is February 7, 1990. The petition must be signed by 20 members of NAME with no more than 50% of the signers from any one region of AAM.

Are you moving?

If you are moving,

please remember to

send us your new

address. Because if

we can't find you, we

can't send you your

NAME material.

Update: Museum Exhibition Design Education Guidelines

Projects & Programs

Workshop Report

Should we call it Education or Curriculum Guidelines?

Is this directed to the graduate and/or undergraduate level?

How do we define exhibition designer?

What about exhibition development?

Are we defining who we are, what we do, or how we do it?

Can we agree on terminology?

Well, we had a hell of a discussion at the Executive Board meeting. These are some of the questions that arose out of reviewing our first draft of the Education Guidelines. After extensive research by Paula Liken of existing programs and the Committee's many discussions on the topic, we collaborated with Dr. Charles Burnette, and he agreed to make a first pass at putting "Mac" to paper. Dr. Burnette has been developing an Exhibition Design Program for the University of the Arts in Philadelphia. This rough draft was sent to forty NAME members for criticism and comments.

Most of the respondents agree (with minor alterations) on the stated objectives of the Guidelines and on the approach in terms of courses of study. The major concerns and disagreements are with how best to define the role of the museum exhibition designer and the scope of the designer's work. (Not everyone agrees that we should even be called "designers!") We hope to develop a definition that is specific enough to direct a course of study, but broad enough to allow for the diversity of the field.

We will keep you updated on our progress in future Exhibitionists. As always, we welcome your comments. Contact Darcie Fohrman, Chair, Education Committee (see Executive Board listing).

Darcie Fohrman, 1st Vice President
Education Committee Chair

A total of 142 people participated in the second NAME low-tech exhibition workshop which was held on November 4, 1989 in Philadelphia, Washington, DC, and San Francisco.

The responses from the evaluation questionnaires were excellent and mostly positive. Some reactions from the participants are as follows:

Washington, DC: "I enjoyed the workshop very much and have left it feeling like I have learned something about a lot of subjects..."; "Extremely worthwhile event. My appetite is whetted for future events!"; "It was interesting but narrowly focused to the art community; it did not meet my expectations; as a semi-veteran to the exhibition world, I felt the program was too shallow."; "Very Good!"; "Presentations were to the point, very articulate, lively, and thorough. Would like a more exhaustive treatment of each part."; "Excellent. Great networking opportunity. Also enjoyed informal atmosphere and levity. Lunch was good too"; "This has been one of the best I have been to".

Philadelphia: "I found the whole day valuable."; "Everything was good (I don't usually say this about workshops) the staff at the Academy of Natural Sciences were great."; "Nice relaxed atmosphere, well prepared and knowledgeable speakers, well done!"; "Didn't seem as if speakers had much time to put together their programs."; "The session was extremely informative and helpful."; "The slides were in wrong. Very serious problem."; "I hope students will continue to be included in future NAME Workshops; this was truly a valuable experience."

San Francisco: "better than expected for one-day affair—probably due to excellent presenters."; "Very nice—well organized. I really enjoyed the atmosphere."; "The whole day was well organized and the presentations were pleasingly personal. Thank you."; "It exceeded expectations—very practical. Congratulations to the people who put

continues next page

Exhibitionist Submission Deadline

The submission deadline for the next issue of *Exhibitionist* is February 15, 1990 for a March 1990 distribution. Please send your articles, job postings, notices, technical information, or other materials to Louise DeMars (see Officers listing)

this together.”; “Tried to do too much in one day, but lots of good resources.”; “Good Seminar, informational!—No complaints.”

The participants were divided as to whether the workshop should be one day or longer and most felt that the price was fair. Some who wanted a longer workshop also wanted a lower workshop fee, not realizing that instructors need to be housed and fed. Some participants would like a more hands-on experience, more problem-solving sessions, and a list of workshop participants in advance of their arrival so that they can car pool. This time, there were no complaints about the lunches at any of the locations.

Louise L. DeMars, President
National Workshop Coordinator

NAME San Francisco Workshop

The recent NAME workshop went so smoothly I even had time to listen to Don Hughes talk about “The Sea of Cortez” and “Treasures of the Deep”, two temporary exhibits done at the Monterey Bay Aquarium, where Don works as Head of Exhibits. Don explained the process MBA staff use to develop and implement exhibits, what works, what doesn't, how they evaluate their exhibit projects, and what the future holds for the Aquarium.

Nick Cavagnaro presented information about safety gear, lighting, and nuts and bolts topics like bending plexi for artifacts mounts. Denise Fordham from the DeYoung Art Museum brought samples of the special mounts they use for artifacts and discussed them with the group. Many of the participants shared their knowledge and experience with the group during this session.

Graphics and the use of Macintosh computers were presented by Chris Krueger and Amy Pertschuk. A computer ‘game’ prototype for “Life Through Time” was presented to get a reaction from other museum professionals. Participants were encouraged to try using the CAS Exhibit Department's Macs to get some “hands on” experience.

The evaluation reports, and previous experi-

ence, made the second workshop run more smoothly than the first. In the first workshop we gave too much information without enough breaks for people, and didn't leave time for looking around the museum. The second group of workshop participants also filled out evaluation sheets which will help us run better workshops in 1990.

Special thanks to NAME volunteers Pat Kaczmarek and David Denny for their help, to Carol Prince who xeroxed numerous information sheets at the eleventh hour, and Susan Douglas who got the information packets together and made sure the coffee pot worked.

Linda Grandke Kulik
Coordinator, San Francisco Workshop

Exhibitions '90 • Call for slides/videos

The 1990 AAM meetings are a little earlier this year and therefore, so is the slide video deadline, April 4, 1990. That's cutting it as close as I can, so there can be no exceptions this year.

The guidelines are about the same as last year. Six to eight, 35mm horizontal format transparencies (slides) or 90 seconds of video tape (VHS, 3/4" or Beta Cam format).

You may submit as many individual exhibits as you wish, completed since January 1989 and accompanied by a \$15.00 processing fee for each exhibit.

Send entrees to: Don Hughes, Slide Video Advisor, Monterey Bay Aquarium, 886 Cannery Row, Monterey, CA 93940. 408 649 6466

Remember, the deadline is April 4th for the NAME Slide Video Exhibitions '90—see you in Chicago in May.


Don Hughes
Slide Video Advisor

CALL FOR ENTRIES • EXHIBITIONS 90

It's again time to share your new exhibition designs and installations with your colleagues at the AAM annual meeting in New Orleans. *EXHIBITIONS 90* is in video format, which allows us to accept both slides and video presentations of your work.

ENTRY GUIDELINES •

- Slides**—A maximum of **six** slides per project, horizontal format.
- Video**—A maximum of **ninety seconds** per project of 1/2-inch VHS or 3/4-inch video program, sound optional
- You may enter as many projects as you wish as long as they were completed between April 1988 and April 1989. Each project must be accompanied by a completed information form and a \$10.00 handling fee. Slides and/or tapes will be returned **only** if return postage and packaging is provided by the submitter.
- Each entry must contain the following information about the exhibition: designer's name, exhibition title, type of exhibition (permanent, temporary, traveling), exhibit area in square feet, development time (includes research, planning, and design), fabrication time (including installation), opening date, and name of the exhibiting institution.
- Send entries to: **Don Hughes, c/o Monterey Bay Aquarium, 886 Cannery Row, Monterey, CA 93940.**

 **SUBMISSION DEADLINE: APRIL 4, 1990**

NAME
NAME
NATIONAL ASSOCIATION FOR MUSEUM EXHIBITION

Type of museum • Art History Science Natural History Other (specify) •

Designer •

Title of exhibition •

Type of exhibition • Permanent Temporary Traveling

Square feet • Cost • \$ Includes salaries
 Does not include salaries

Development time • Fabrication time • Date of opening •

Name of Institution •

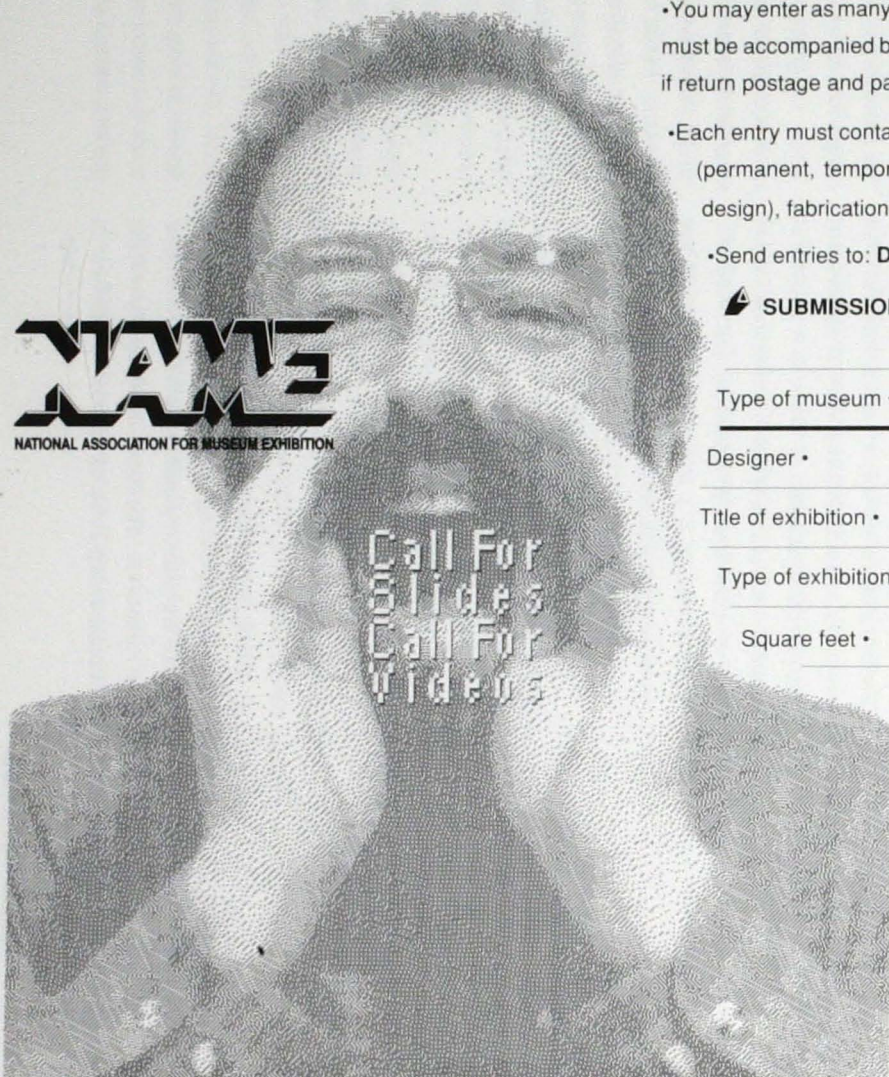
Submitted by

Address

City State Zip Telephone

For each entry, fill out a form and enclose a \$10.00 handling fee, payable to NAME.

The NAME slide video is available for sale. Check if you are interested in obtaining a copy.



On the Technical Side

A Race to the Finish...

Museums have become more and more active with tighter and tighter schedules and seemingly endless numbers of programs and exhibition ideas. As we move faster, without even the choice of slowing down, only good controls and accurate monitoring of projects can possibly prevent disasters. To improve the design and production techniques of exhibit building is a goal we all probably share.

One of my responses when viewing or building any exhibit is to cast a critical eye on its finish. Do the joints fit?...Are there paint drips here? or an unfilled nail hole there?... Are there hard edges, soft edges, deliberate edges?...Are there no gaps or, at least, even gaps?... Are there no bubbles, no frays, no light leaks?...The list goes on and on, almost to the point of becoming ridiculous.

The finish or good fit, however, is an important part of the overall exhibit, and a vital aspect of what we as builders are all about. How to achieve that desired deliberateness of result is a subject of interest. A good fit or finish sometimes seems elusive; sometimes it apparently just happens. Nevertheless, it is possible to achieve greater consistency in this area; and that is the basis of some ideas I would like to put forward here.

First of all, accurate and comprehensive plans—the larger the scale the better—are a must. We once had a designer who worked in a 5000 square foot gallery with plans on 8-1/2" x 11" paper, with 1/8" equal to one foot. A pencil line indicated a foot and was subject to much interpretation. Happily, those days are gone for us, but concise, comprehensive plans without too many errors are always desirable.

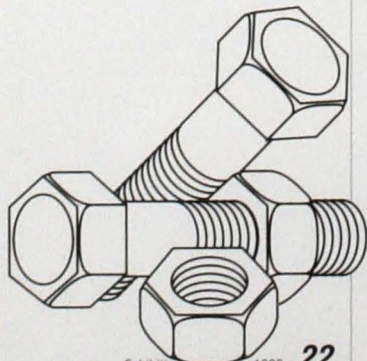
Next, a good foundation is essential. By foundation, I mean manageable tolerances in floors and walls. We work in a building with many additions and makeovers. The floors are always something to contend with as far as flatness or levelness is

concerned. For one project involving the construction and installation of an entire 30-foot wall of complex display cases, we rented a laser level. Using this tool made it possible to start the project with a set of very accurate baselines and to avoid making built-in mistakes. If possible, avoid knowingly building in an error that must be corrected later. Errors have a way of compounding themselves, and you might end up with more than you can deal with toward the end of the project, when time becomes precious.

Good quality materials are essential. Quality material can be ruined by poor workmanship, but good workmanship cannot always overcome poor materials. It is also very important that the person specifying and ordering materials be knowledgeable and make it his/her business to stay informed about the characteristics of what he/she is ordering. Ordering specific materials can often make a difference in quality. Substitution for any reason (usually price-related) should always be viewed critically.

"Consistency of process" is extremely important. This almost goes without saying, but a universal procedure in any project is to work down from larger tolerances to ever-finer, smaller margins of error. For example, when polishing acrylic, start with 100-grit sandpaper and work your way incrementally through finer grits, until you are at 600, wet or dry; then move on to rouge and a buffing wheel. Similarly, you do not start painting sheetrock after one coat of finishing compound is applied; three coats must be put on. A primer paint coat and then a finish application give the required appearance of quality workmanship. This principle of a properly prepared surface holds true time after time.

Next, a realistic schedule is a necessity. Not allowing enough time for a project is a common, shared and painful experience for most of us. Usually, though, we don't remember the discomfort for long because of a good finished product, and because of the satisfaction enjoyed by a job well done. On the other hand, too much time, in my opinion, is more dangerous overall. Too much time leads to a lack of concentration, to taking things for granted, and to a general lack of focus. In addition,



the pain or dissatisfaction of a job ill-conceived, with too much preparation time, never goes away. Although working with time pressure to keep on schedule and in line may seem foreign and uncomfortable, it is always worthwhile when the project is over.

Finally, finish, that last step that really makes a difference, does not happen by itself. It is what you pay for, but whether it is faux finish, spray lacquer, grinding paint pigment, sanding and refinishing oak floors, polishing Plexiglas, or burnishing a bone, finish cannot be accomplished without thoroughness, care, and consistency throughout the procedures leading up to it.

Bob Francis

Technical Editor

Sources of Supply

from Alexandra Wolcott of the Metropolitan Museum of Art

Stainless Steel Bug Pins from **WARD'S Natural Science Establishment, Inc.**, 5100 West Henrietta Road, PO Box 92912, Rochester, NY 14692-9012 • 716 359 2502 • 800 962 2660—Used for mount and armature making.

Pliacre, a two-part epoxy putty, again used for mount and armature making from **Philadelphia Resins Corporation**, 20 Commerce Drive, Montgomeryville, PA • 215 855 8450

100% Acrylic Felt from **The Felters Company**, 22 West Street, Millbury, MA 01527

Cadmium-free silver solder flux - Eutector Flux 1800 from **Eutectic Corporation**, 40-40 172nd Street, Flushing, NY 11358

The following article by Robert Bullock and Joseph Eng gives some interesting solutions to a common problem. I can't stress enough that when dealing with electricity you must consult with competent electricians who are familiar with proper procedures and local codes. For more specific information you should consult with either of the two authors. As with any of the materials and methods we talk about in this column you are on your own, but especially with things electrical, make sure you are not in above your head.

Bob Francis

Automated Exhibit Lighting

The combination of light and motion is one of the most effective ways of attracting attention to an exhibit. By adding the capability of sensing the presence of visitors and properly controlling the lighting, a simple method of attracting viewers is achieved. This article presents three methods for assembling viewer detection and lighting control systems.

A. Low Cost System (Bang-Bang System)

Figure 1 shows a simple method for display control. It consists of a motion detector, an electrical relay and a set of electric light bulbs. The motion detector, also called a Passive Infra-Red (PIR) Detector, and the PIR package—a relay and electric sockets—can be purchased from discount stores

for about \$20. The designer or technician separates the components and properly mounts the detector and light array to achieve the desired effect. When the PIR detects the

presence of viewers it energizes the relay; the relay in turn switches on the lights. When the visitor leaves the area, the PIR switches off the lights. Because this system switches the lights on and off from a low ambient light level to a full light intensity level, it is called the "bang-bang" system.

A low-cost example of the "bang-bang" system

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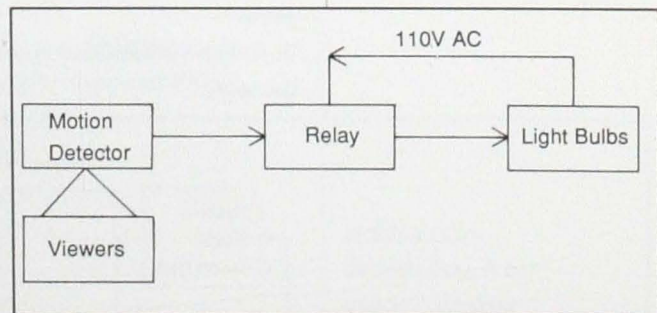


Fig 1 • Basic Light Control Block Diagram

On the Technical Side *continues*

was used for a temporary-exhibit, Endangered Species, at the Peabody Museum of Natural History, Yale University. One exhibit case containing

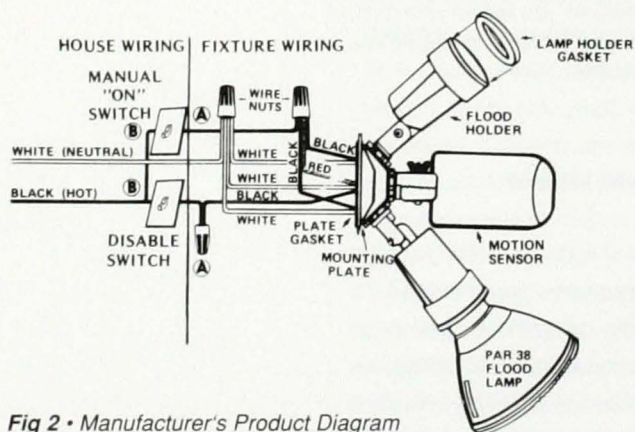


Fig 2 • Manufacturer's Product Diagram

botanical specimens and birds required little light exposure to prevent color deterioration. Rather than have a constant low light level, a motion detector system was selected which brought the light to full only when the visitor was in front of the case. From a discount store the sensor system was purchased for \$39.95 (normally these are sold as outdoor security lights); the electrical hook-up was modified for the case. You may substitute any lamp you want as long as you do not exceed the manufacturer's suggested product wattage. This system failed only once, but the low-cost installation was justified in the temporary exhibit setting. Figure 2 shows the product diagram.

B. A High Performance System (A Soft Light Damper)

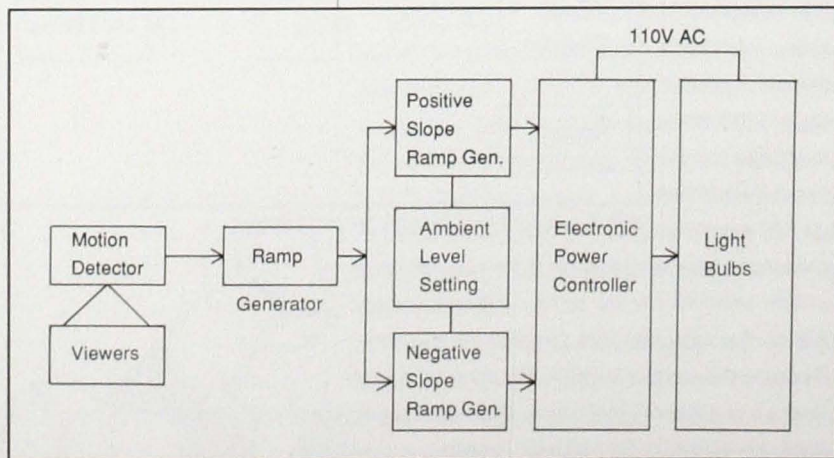


Fig 3 • Soft Lighting Control Block Diagram

Figure 3 shows an electrical block diagram of a high performance lighting control system. This system is somewhat more complex than system A. It consists of a PIR, a ramp selector, a positive ramp generator, a negative ramp generator, an adjustable ambient light level controller, an electronics power controller and a set of lightbulbs. When the viewer comes within range of the PIR, it activates the positive ramp generator which in turn drives the electronic power controller. The electronic power controller gradually increases the light level to a maximum value of a rate determined by the positive ramp generator. The light level will stay at this maximum level until the viewers get outside of the PIR detector range. Then the light level will gradually decrease to a preset ambient light level at a rate determined by the negative ramp generator. Both the ramp generator and the preset ambient light level controller are adjustable. A modification to this system would include substituting a pressure pad for the PIR. The visitor would activate the system by walking onto the pad. In comparison to the previous system, this system is more pleasing but more costly to implement. It not only saves energy but also increases the useful life of the lighting instrument.

C. Total Lighting Control

This option requires two light switches and may require some additional wiring. This option provides the user with optimum control by providing control of both the motion sensor and the lights independently. The disable switch must remain "ON" and the manual "ON" switch for the lights must remain "OFF" for the system to work in automatic mode. The lights can be turned on independently of the motion sensor by activating the manual "ON" switch.

Future Applications

Using viewer presence detection and electronic control circuits, exhibit designers can control light levels and sounds, or can control a complete display program in a prescript form. The importance of energy conservation in the future will necessitate the usefulness of automated lighting control devices. For the present, they are an alternative when designing to preserve artifacts and specimens.

The following are step-by-step instructions for a typical installation:

1. Insure that power is off at main service panel.
2. Remove the existing outdoor light fixture.
3. Disconnect the Black and White leads from the existing fixture. These leads will be used to connect your motion sensor.
4. The cover plate supplied with the motion sensor kit is designed to fit over many existing junction boxes. This plate has three holes. The two side holes accommodate the par sensor head. Attach both light fixtures and motion sensor to cover plate and secure them with lock nuts provided.
5. Place the rectangular plate gasket and thread all wires from lampholders and motion sensor through the center plate.
6. Using a wire nut, connect the two black wires from the lampholders to the red wire from the motion sensor head and a new separate wire (not included in house wiring) to one side of the Manual "ON" switch (A).
7. Connect the other side of the Manual "ON" Switch (B) to the black supply wire (house wiring hot).
8. Using a wire nut, connect the black wire from the motion sensor to one side of the Disable Switch (A).
9. Connect a new separate wire (not included in house wiring) from the other side of the Disable Switch (B) to the black supply wire (house wiring hot) and the "B" side of the Manual "ON" switch.
10. Using a wire nut, connect the two white wires from the lampholders to the white wire from the motion sensor and the white supply wire (house wiring neutral lead).
11. Make sure all connections are secure and bare wires are not exposed. You may also use electrical tape to further secure each wire nut connection. Then carefully fold wires into junction box.
12. Now mount this assembly to the junction

box using the two mounting screws. Insure that the weatherproof rectangular gasket is properly seated between the mounting plate and the junction box.

13. Place the lampholder gaskets into lampholders and screw in two floodlight bulbs. DO NOT exceed the electrical ratings of the lampholders.
14. Restore power at the main service panel.
15. Proceed to the Adjustment Instructions in the manual.

Adjustment Instructions - Sensor Positioning

Loosen the locking nuts and wing nut on the motion sensor shaft and position the units so that it

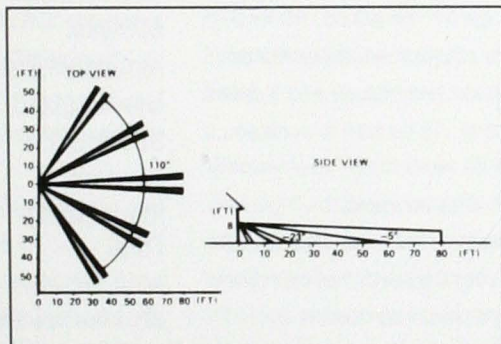


Fig 5 • Maximum Effective Range

is level from side to side. Aim the front of the unit down towards the area in which you wish the sensor to detect intrusion. DO NOT aim the unit higher than the maximum mounting angle (figure 4).

Improper operation and/or damage to sensor may result. The recommended mounting angle enables the unit to cover the maximum effective range (figure 5). Unit may be aimed further down if only a smaller area needs to be covered. Secure all lock nuts.

*Robert Bullock, Exhibit Designer
Peabody Museum of Natural History
Joseph Eng, PE*

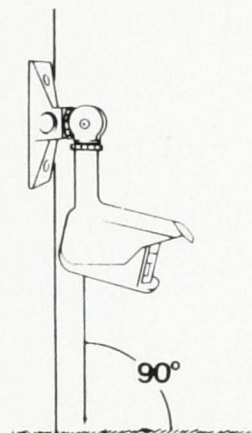



Fig 4 • Recommended Mounting Position

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Hayward, CA 94545

 **FLASH! Museums join Information Age**

It was just one small event among many, but it had significance to the participants, and maybe beyond.

Charles West from The National Aquarium called one day in November. "You know that image of the world that you use in *Exhibitionist*?"

"Sure," I said.

"Where did you get it?" he asked.

"A little freeware program we have makes it. You just give it longitude and latitude and it draws the world over that point. I'll be glad to send you a disk," I replied.

"Got a modem?" Charlie asked.

I paused, thinking that I knew this was bound to happen someday. "Yes," I gulped, "but we haven't really used it much, yet, and I don't know..."

"Great," he said, "send it to me by modem."

"Well, okay, but let me get Lynn Rogers on my staff and you and he can NerdSpeak together, I'll watch."

So, Lynn came in and he and Charlie said things like parity, baudrate, Xmodem, etc. and ZAP, there went the file over the phone lines from Tallahassee to Baltimore. It took four minutes and was really very simple—I just haven't read the manual, yet. (So, what else is new?)


Was this the first instance of exhibit departments sharing information via computer modems in the history of the Universe? I don't know. I don't much care. It was a little event, but exciting for Charlie, Lynn, and me since it was the first for all of us. I do know that it expands the usefulness of an already useful tool and that we will do it again.

Next time maybe I'll get to drive.

Mark Driscoll


NAME Graphic Designer

Membership

 **Membership Update**

As of December 14, 1989 NAME has 1300 members with more than a 36.6% increase in membership between January and November 1989. The current membership breakdown is listed below along with an eleven-month percentage increase for each region.

Mid-Atlantic	315	32.5%
Midwest	184	21.8%
Mountain-Plains	83	28.8%
New England	180	11.0%
Southeast	232	88.0%
Western	279	37.5%
International	27	
Total	1300	

 **Who Are We? Who Are You?**

NAME is a product. It provides contacts, services, and information. But how good is the product? How well these things meet your needs is a measure of our success. By paying dues, you've expressed support for the organization, and you expect something in return. In order for you to continue paying dues, we need to meet most of those expectations.

As a Board, we develop ideas and programs for the benefit of members, based on our experience and what we perceive your needs to be. We assume that our experiences are similar to yours." I think this could be a dangerous assumption. NAME's goal of improving museum exhibition can only be achieved if everyone involved in the museum exhibition process will "buy in" to the organization. This means that the organization must provide a relevant product for those involved in the exhibition process.

I wanted to find out who belongs to NAME; what are your roles? To begin to answer this, I used the position titles from the August 1989 membership list and sorted them into a fairly simple set of

categories. These categories describe functional roles within the exhibit planning and production process of museums. This is not a rigorous analysis: any categorization will be rough without specific survey data from each member. (Are you ready for that?) Therefore, I assigned each of us to one of these categories based on my experience, intuition, and a certain amount of guesswork.

Administrator. Examples: Executive Director; Assistant Director. Educator: Examples: Professor of Art; Curator of Education; Interpretation Specialist.

Curator. (Libraries are included in this category.) Examples: Curator of Collections; Director of Collections; Librarian.

Registrar. Examples are almost always titled Registrar.

Exhibits Director. Examples: Chief of Design and Production; Curator of Exhibitions.

Exhibits/Graphics Designer. Examples: Chief Designer; Exhibit Graphic Coordinator; Graphic Artist; Exhibit Design Specialist.

Exhibits Support. Examples: Preparator; Technician; Installer; Researcher/Writer; Project Scheduler; Building Technician.

Student. Graduate Students or Interns.

Three categories included those in the independent business arena:

Owner/Chief Executive Officer. Owner/Designer; Consultant.

Commercial Exhibits Designer. Vice President; Design Director; Senior Designer.

Commercial Exhibits Support. Marketing Assistant; Executive Account Supervisor; Project Manager.

Results: Distribution of NAME membership by rank numbers

Total number of members at time of survey = 1143

Category	Number	Percent
Exhibit/Graphic Designers	248	21.6
Administrators	213	18.6
Exhibit Directors	173	15.1
Chief Executive Officers	134	11.7
Support Staff	133	11.6
Curators	98	8.5
Vice President/Designer	61	5.3
Educators	27	2.3
Registrars	19	1.6
Independent Support Staff	19	1.6
Total	1143	97.9

Discussion: What does all this mean?

How shall we begin to make sense of these numbers? For this analysis, I have considered two factors as central to our concerns. First: does this distribution reflect our organizational priorities? Second: what is the potential for membership within each category?

Exhibit Directors' concerns are largely administrative, but merge with those of Exhibit/Graphic Designers. In smaller institutions, these roles are filled by the same person. Together, these two groups comprise just over one-third of our membership, and this seems appropriate. Professional development programs and information resources for these groups will be a key to the future life of NAME.

The number of museum Administrators was unexpected; we are probably safe in assuming that administrators need to know what is going on in all areas of the museum field, and that scanning newsletters is one efficient way to stay informed. But do we address their information needs? In the context of exhibit matters, probably. Do we provide an administrative perspective on museum exhibition? Not specifically; however, their concerns overlap with many of those of Exhibits Directors, and we do provide articles and resources on exhibition program management. Articles in the *Exhibitionist* written from an administrative perspective

continues next page

Membership continues

could become an important new feature.

Support Staff comprise only 11 percent of our members. While their responsibilities are largely production and technical, low statistics indicate that we are not engaging this group in large numbers; they should be a high-priority audience. I assume that the newsletter circulates, in many cases, among production and support staff, and that individual membership is seen as an unnecessary expense. We need to target this audience through an appeal for individual memberships.

Curators and Registrars together comprise one-tenth of our members. While their roles in museums touch on exhibition, we cannot expect these groups to comprise a large proportion of our membership. Occasionally, curators (of collections—a Curator of Exhibits is grouped in this context with the Director of Exhibits) plan exhibitions, but this is increasingly rare. However, included among this group, for lack of a better category, are Libraries. This appears to be an important and presently neglected member group. Libraries frequently collect newsletters to compile a resource file for staff reference. This is a clearly definable group ripe for solicitation for newsletter subscriptions.

Chief Executive Officers comprise a reasonable proportion of our membership; just over one in ten. NAME is a natural interest for this group: for information resources, for keeping track of issues within museums, and for potential contacts in the museum community. Further, NAME members move with some frequency between independent and in-house positions. Providing a balanced voice for this group is an important function of NAME. Their numbers could probably be increased through a direct appeal.

Educators make up the next to smallest group of members, only two percent. While exhibit planning is not central to their daily activities, educators are increasingly involved with the exhibit development team, and frequently use the end product for

their presentations. Educators in university-level exhibition design programs are presently receiving increased attention; continued close alliance with this small group is very important, as the next generation of museum designers emerge from these programs.

Summary

Thinking of our members as definable groups with needs and expectations is critical to developing a long range plan. It is equally important to our decision-making process, as we allocate limited resources. It may be appropriate and necessary to shift our emphasis to certain segments of membership as we mature and as our goals are met, and new ones are established; however, this kind of decision must be made in light of accurate membership data.

Roger Vandiver

2nd Vice President

Membership Chair

I'd Rather Be Playing Racquetball

Let's try a new tact. Are your dues paid? If yes, turn the page. If no, read on.

So what if it drains the NAME treasury because I have to send you multiple notices of membership past due. That is only good money we could be spending on increasing NAME benefits to our members instead of making the post office richer.

Allow me to appeal to you on a personal level. Picture this: After a long hard day at the Museum, my real job, I get to sit in my office after hours and send second membership notices to you...I'd rather be playing racquetball.

Louise L. DeMars

NAME President

MEMBERSHIP INFORMATION

NAME
NAME

The National Association for Museum
Statement
Exhibition—the Standing Professional
of Purpose
Committee on Museum Exhibition of the

American Association of Museums—was
established to provide an organization
which can aid in the professional enrich-
ment and advancement of all museum
exhibition professionals and further the
goals of the museum community. NAME

was designed also to provide a source of
broad dissemination of information on
the conception, planning, design, conser-
vation, fabrication, installation, and
maintenance of museum exhibitions and
to serve those sharing these concerns.

MEMBERSHIP BENEFITS • Three issues of the
Exhibitionist • Six issues of *Exhibit Builder* magazine
• Representation of professional interests • Exhibit-
related workshops and seminars • Products and
services information • Participation in future pro-
grams and projects •

**Your membership
can make
the difference!**

**Please fill out the application
on the reverse and return it
along with your annual mem-
bership dues check made pay-
able to NAME. Please send
your application and check to:**

**NAME, c/o Louise L. DeMars, Yale Peabody Museum, 170 Whitney Avenue,
Box 6666, New Haven, CT 06511**

NAME has three

membership categories

each of which entitles you to all the
benefits of membership listed here.

The categories and annual dues are:

Regular—\$15.

(this is most of us)

International—\$20.

(because it costs a lot more to mail)

Student / Retired—\$10.

(you know who you are)

Please check your category in the
appropriate box on the reverse.

NAME MEMBERSHIP APPLICATION

I am using this form to: Change address or survey information only (no dues enclosed)
 Become a member Renew membership #

My membership category is: Regular member \$15.00 dues enclosed
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Name _____ Title _____

Organization _____

Address _____

City _____ State _____ Zip _____ Phone _____

I am an AAM member • # _____ My organization is an AAM member • # _____
 I am an in-house museum professional I am an independent museum professional

For all members: The information you provide in the survey below will be part of the NAME member directory, an important vehicle for sharing information within our profession. Please use the survey to indicate those areas in which you would like to be listed as an information resource or commercial provider. **Choose up to four, number 1 (most important) to 4 (least).** Note that the most general areas in the survey—such as Architecture / Interior—may include design, consultation, production, materials, products, equipment, and/or information.

- | | | | |
|----------------------------------------------------------|-----------------------------------------------------------|------------------------------------------------------------|-------------------------------------------------------------|
| Areas of your expertise and/or business endeavor | ET <input type="checkbox"/> Exhibit Development | LA <input type="checkbox"/> Live Animal Facilities | SF <input type="checkbox"/> Security / Fire |
| AI <input type="checkbox"/> Architectural / Interior | EE <input type="checkbox"/> Exhibit Equipment | MA <input type="checkbox"/> Mannequins / Automata | SG <input type="checkbox"/> Shipping / Packing |
| AV <input type="checkbox"/> Audio-Visual Presentation | EV <input type="checkbox"/> Exhibit Evaluation | MU <input type="checkbox"/> Murals | SI <input type="checkbox"/> Signage |
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| CE <input type="checkbox"/> Computers in Exhibits | EI <input type="checkbox"/> Exhibit Installation | OD <input type="checkbox"/> Outdoor Exhibits | SP <input type="checkbox"/> Specimen / Artifact Preparation |
| CN <input type="checkbox"/> Conservation | EM <input type="checkbox"/> Exhibit Materials | PC <input type="checkbox"/> Photography / Cinematography | SR <input type="checkbox"/> Specimen / Artifact Replication |
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| | IN <input type="checkbox"/> Insurance | SD <input type="checkbox"/> Script Development | OT <input type="checkbox"/> Other |
| | IT <input type="checkbox"/> Interpretation | SC <input type="checkbox"/> Sculpture / Casting | |
| | LI <input type="checkbox"/> Lighting | | |

Send application and check payable to NAME to:
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Washington, DC 20560
202 357 2326 Fax 202 786 2607
Max Cameron, Director of Exhibitions
The Brooklyn Children's Museum
145 Brooklyn Avenue
Brooklyn, NY 11213 • 718 735 4430

Southeastern

Jim Walther, Curator of Exhibits
Cumberland Museum
800 Ridley Boulevard
Nashville, TN 37203
615 259 6099 Fax 615 254 3814
Michael Pierce, Curator of Exhibits
Anniston Museum of Natural History
P.O. Box 1587 Anniston, AL 36202
205 237 6766

Mid Western

Alex Black, Alex Black Design
693 E 82nd Street
Indianapolis, IN 46206
317 257 9428

Lynne I. Friman, Design Coordinator
Detroit Historical Department
5401 Woodward Avenue
Detroit, MI 48202 • 313 833 4244

Mountain Plains

Reba Jones, Registrar
Amarillo Art Center, PO Box 447
Amarillo, TX 79178 • 806 371 5050

Peter B. Tirrell
Assistant Director Public Programs
Oklahoma Museum of Natural History
1335 Asp Avenue
Norman, OK 73019-0606
405 325 4712 Fax 405 325 7699

Western

Linda Grandke Kulik, Senior Designer
California Academy of Science
Golden Gate Park
San Francisco, CA 94114
415 750 7012 Fax 415 750 7346
Paula Liken, Exhibit Specialist
Arizona State University Art Museum
2643 S Stewart
Mesa, AZ 85202 • 602 839 2043

FOR YOUR INFORMATION

The NAME Executive Board is listed in every issue to serve our NAME members. If you have any questions or suggestions about:

SUBJECT	CONTACT
National Programming ..	Darcie Fohrman
Slide Video	Don Hughes
Membership	Roger Vandiver
Dues	Paul Groenier
Technical Information	Bob Francis
Regional Programming	Regional Rep.
Exhibitionist Submissions	Louise DeMars
Independent Members	Ben Kozak
Education Committee	Darcie Fohrman
Publications	Louise DeMars
AAM-related Activities	Sing Hanson
.....	George Gardner
International Members	Jim Olson
Computer Information	Charles West
Conservation	Wendy Jessup
Would you like to become more active in NAME?	Louise DeMars

When contacting any of the above individuals, check the Executive Board listing in your most recent issue of the *Exhibitionist*.

Remember!
Your member number and expiration date are on your gummed mailing label.

Mark Your Calendar

JANUARY

- Distribute Winter *Exhibitionist*

FEBRUARY

- 7 Election petition deadline for NAME officers ballot
- 15 Submission deadline *Exhibitionist*
—contact Louise DeMars
- Call for slides and videos
—contact Don Hughes
- Distribute membership confirmation information for Member Directory
- Solicit advertising from product and service people for Member Directory

MARCH

- 30 Deadline for product and services ads for Member Directory

- 30 Member Directory information confirmation deadline
- Distribute Spring *Exhibitionist* with election ballot for NAME officers

APRIL

- 4 Deadline, call for slides and videos
—contact Don Hughes

30 Election Ballot return deadline

MAY

- 8 AAM Council Meeting—Chicago, IL
- 9–13 **AMERICAN ASSOCIATION OF MUSEUMS ANNUAL MEETING**—Chicago, IL
- 9 NAME Executive Board Meeting
- 9 NAME/PR/Evaluation joint dinner
- 10 NAME Issues Luncheon
- 11 NAME Business Meeting
- 22 NAME Executive Board Wrap-up

Exhibitionist

NATIONAL ASSOCIATION FOR MUSEUM EXHIBITION

c/o Louise L. DeMars
Yale Peabody Museum
170 Whitney Avenue, Box 6666
New Haven, CT 06511

